

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 1 : Counterpoint - Wikipedia

*Contrapuntal Technique in the Sixteenth Century [R O (Reginald Owen) Morris] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it.*

The forms of music may be considered in two aspects, the texture of the music from moment to moment, and the shape of the musical design as a whole. Historically the texture of music became definitely organized long before the shape could be determined by any but external or mechanical conceptions. Canonic Forms and Devices. In the canonic forms, the earliest known in music as an independent art, the laws of texture also determine the shape of the whole, so that it is impossible, except in the light of historical knowledge, to say which is prior to the other. The principle of canon being that one voice shall reproduce the material of another note for note, it follows that in a composition where all parts are canonic and where the material of the leading part consists of a pre-determined melody, such as a Gregorian chant or a popular song, there remains no room for further consideration of the shape of the work. Hence, quite apart from their expressive power and their value in teaching composers to attain harmonic fluency under difficulties, the canonic forms played the leading part in the music of the 15th and 16th centuries; nor indeed have they since fallen into neglect without grave injury to the art. But strict canon soon proved inadequate, and even dangerous, as the sole regulating principle in music; and its rival and cognate principle, the basing of polyphonic designs upon a given melody to which one part generally the tenor was confined, proved scarcely less so. Nor were these two principles, the canon and the canto fermo, likely, by combination in their strictest forms, to produce better artistic results than separately. Both were rigid and mechanical principles; and their development into real artistic devices was due, not to a mere increase in the facility of their use, but to the fact that, just as the researches of alchemists led to the foundations of chemistry, so did the early musical puzzles lead to the discovery of innumerable harmonic and melodic resources which have that variety and freedom of interaction which can be organized into true works of art and can give the ancient mechanical devices themselves a genuine artistic character attainable by no other means. The earliest canonic form is the rondel or rota as practised in the 12th century. It is, however, canonic by accident rather than in its original intention. It consists of a combination of short melodies in several voices, each melody being sung by each voice in turn. Now it is obvious that if one voice began alone, instead of all together, and if when it went on to the second melody the second voice entered with the first, and so on, the result would be a canon in the unison. Thus the difference between the crude counterpoint of the rondel and a strict canon in the unison is a mere question of the point at which the composition begins, and a 12th century rondel is simply a canon at the unison begun at the point where all the voices have already entered. In these archaic works the canonic form gives the whole a consistency and stability contrasting oddly with the dismal warfare between nascent harmonic principles and ancient anti-harmonic criteria which hopelessly wrecks them as regards euphony. As soon as harmony became established on a true artistic basis, the unaccompanied round took the position of a trivial but refined art-form, with hardly more expressive possibilities than the triolet in poetry, a form to which its brevity and lightness renders it fairly comparable. In more modern times the possibilities of the round in its purest form have enormously increased; and with the aid of elaborate instrumental accompaniments it plays an important feature in such portions of classical operatic ensemble as can with dramatic propriety be devoted to expressions of feeling uninterrupted by dramatic action. In the modern round the first voice can execute a long and complete melody before the second voice joins in. Even if this melody be not instrumentally accompanied, it will imply a certain harmony, or at all events arouse curiosity as to what the harmony is to be. And the sequel may shed a new light upon the harmony, and thus by degrees the whole character of the melody may be transformed. The power of the modern round for humorous and subtle, or even profound, expression was first fully revealed by Mozart, whose astounding unaccompanied canons would be better

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

known if he had not unfortunately set many of them to extemporized texts unfit for publication. The round or the catch which is simply a specially jocose round is a favourite English art-form, and the English specimens of it are probably more numerous and uniformly successful than those of any other nation. Still they cannot honestly be said to realize the full possibilities of the form. It is so easy to write a good piece of free and fairly contrapuntal harmony in three or more parts, and so arrange it that it remains correct when the parts are brought in one by one, that very few composers seem to have realized that any further artistic device was possible within such limits. Berlioz is fond of beginning his largest movements like a kind of round; e. First, the voices must imitate each other in the unison; secondly, they must enter at equal intervals of time; and thirdly, the whole melodic material must be as many times longer than the interval of time as the number of voices; otherwise, when the last voice has finished the first phrase, the first voice will not be ready to return to the beginning. Strict canon is, however, possible under innumerable other conditions, and even a round is possible with some of the voices at the interval of an octave, as is of course inevitable in writing for unequal voices. And in a round for unequal voices there is obviously a new means of effect in the fact that, as the melody rotates, its different parts change their pitch in relation to each other. The art by which this is possible without incorrectness is that of double, triple and multiple counterpoint see Counterpoint. Its difficulty is variable, and with an instrumental accompaniment there is none. In fugues, multiple counterpoint is one of the normal resources of music; and few devices are more self-explanatory to the ear than the process by which the subject and counter-subjects of a fugue change their positions, revealing fresh melodic and acoustic aspects of identical harmonic structure at every turn. This, however, is rendered possible and interesting by the fact that the passages in such counterpoint are separated by episodes and are free to appear in different keys. Many fugues of Bach are written throughout in multiple counterpoint; but the possibility of this, even to composers such as Bach and Mozart, to whom difficulties seem unknown, depends upon the freedom of the musical design which allows the composer to select the most effective permutations and combinations of his counterpoint, and also to put them into whatever key he chooses. An unaccompanied round for unequal voices would bring about the permutations and combinations in a mechanical order; and unless the melody were restricted to a compass common to soprano and alto each alternate revolution would carry it beyond the bounds of one or the other group of voices. The technical difficulties of such a problem are destructive to artistic invention. But they do not appear in the above-mentioned operatic rounds, though these are for unequal voices, because here the length of the initial melody is so great that the composition is quite long enough before the last voice has got farther than the first or second phrase, and, moreover, the free instrumental accompaniment is capable of furnishing a bass to a mass of harmony otherwise incomplete. The resources of canon, when emancipated from the principles of the round, are considerable when the canonic form is strictly maintained, and are inexhaustible when it is treated freely. A canon need not be in the unison; and when it is in some other interval the imitating voice alters the expression of the melody by transferring it to another part of the scale. Again, the imitating voice may follow the leader at any distance of time; and thus we have obviously a definite means of expression in the difference of closeness with which various canonic parts may enter, as, for instance, in the stretto of a fugue. Again, if the answering part enters on an unaccented beat where the leader began on the accent, there will be artistic value in the resulting difference of rhythmic expression. This is the device known as *per arsin et thesin*. All these devices are, in skilful hands, quite definite in their effect upon the ear, and their expressive power is undoubtedly due to their special canonic nature. Two other canonic devices have important artistic value, namely, augmentation and diminution two different aspects of the same thing and inversion. In augmentation the imitating part sings twice as slow as the leader, or sometimes still slower. This obviously should impart a new dignity to the melody, and in diminution the expression is generally that of an accession of liveliness. In augmentation the answering part lags so far behind the leader that the ear cannot long follow the connexion, while a diminished answer will obviously soon overtake the leader, and can proceed on the same plan only by itself becoming the leader of a canon in augmentation. Beethoven, in the fugues in his sonatas op. This does not seem to have been applied by any

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

earlier composer with the same consistency or intention. The device of inversion consists in the imitating part reversing every interval of the leader, ascending where the leader descends and vice versa. Its expressive power depends upon such subtle matters of the harmonic expression of melody that its artistic use is one of the surest signs of the difference between classical and merely academic music. There are many melodies of which the inversion is as natural as the original form, and does not strikingly alter its character. In such cases inversion sometimes produces harmonic variety as well as a sense of melodic identity in difference. But where a melody has marked features of rise and fall, such as long scale passages or bold skips, the inversion, if productive of good harmonic structure and expression, may be a powerful method of transformation. The only remaining canonic device which figures in classical music is that known as cancrizans, in which the imitating part reproduces the leader backwards. It is of extreme rarity in serious music; and, though it sometimes happens by accident that a melody or figure of uniform rhythm will produce something equally natural when read backwards, there is only one example of its use that appeals to the ear as well as the eye. Nevertheless, the prominence given to the device in technical treatises, and the fact that this is the one illustration which hardly any of them cite, show too clearly the way in which music is treated not only as a dead language but as if it had never been alive. All these devices are also independent of the canonic idea, since they are so many methods of transforming themes in themselves and need not always be used in contrapuntal combination. As the composers of the 16th century made progress in harmonic and contrapuntal expression through the discipline of strict canonic forms, it became increasingly evident that there was no necessity for the maintenance of strict canon throughout a composition. On the contrary, the very variety of canonic possibilities, apart from the artistic necessity of breaking up the uniform fulness of harmony, suggested the desirability of changing one kind of canon for another, and even of contrasting canonic texture with that of plain masses of non-polyphonic harmony. The result is best known in the polyphonic 16th-century motets. In these the essentials of canonic effect are embodied in the entry of one voice after another with a definite theme stated by each voice in that part of the scale which best suits its compass, thus producing a free canon for as many parts as there are voices, in alternate intervals of the 4th, 5th and octave, and at such distances of time as are conducive to clearness and variety of proportion. It is not necessary for the later voices to imitate more than the opening phrase of the earlier, or, if they do imitate its continuation, to keep to the same interval. Such a texture differs in no way from that of the fugue of more modern times. But the form is not what is now understood as fugue, inasmuch as 16th-century composers did not normally think of writing long movements on one theme or of making a point of the return of a theme after episodes. With the appearance of new words in the text, the 16th-century composer naturally took up a new theme without troubling to design it for contrapuntal combination with the opening; and the form resulting from this treatment of words was faithfully reproduced in the instrumental *ricercari* of the time. In the *Kunst der Fuge* Bach has shown with the utmost clearness how in his opinion the various types of fugue may be classified. That extraordinary work is a series of fugues, all on the same subject. The earlier fugues show how an artistic design may be made by simply passing the subject from one voice to another in orderly succession in the first example without any change of key except from tonic to dominant. The next stage of organization is that in which the subject is combined with inversions, augmentations and diminutions of itself. Fugues of this kind can be conveniently called *stretto-fugues*. A comparison of the fugues in the *Kunst der Fuge* with those elsewhere in his works reveals a necessary relation between the nature of the fugue-subject and the type of fugue. In the *Kunst der Fuge* Bach has obvious didactic reasons for taking the same subject throughout; and, as he wishes to show the extremes of technical possibility, that subject must necessarily be plastic rather than characteristic. Elsewhere Bach prefers very lively or highly characteristic themes as subjects for the simplest kind of instrumental fugue. On the other hand, there comes a point when the mechanical strictness of treatment crowds out the proper development of musical ideas; and the 7th fugue which is one solid mass of *stretto* in augmentation, diminution and inversion and the 12th and 13th which are invertible bodily are academic exercises outside the range of free artistic work. On the other hand, the less complicated *stretto-fugues* and the fugues in double and triple counterpoint

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

are perfect works of art and as beautiful as any that Bach wrote without didactic purpose. Fugue is still, as in the 16th century, a texture rather than a form; and the rules given in most technical treatises for its general shape are based, not on the practice of the great composers, but on the necessities of beginners, whom it would be as absurd to ask to write a fugue without giving them a form as to ask a schoolboy to write so many pages of Latin verses without a subject. But this standard form, whatever its merits may be in combining progressive technique with musical sense, has no connexion with the true classical types of fugue, though it played an interesting part in the renaissance of polyphony during the growth of the sonata style, and even gave rise to valuable works of art. One of its rules was that every fugue should have a stretto. But the pedagogic rule proved to be not without artistic point in more modern music; for fugue became, since the rise of the sonata-form, for some generations a contrast with the normal means of expression instead of being itself normal. Nowadays, however, polyphony is universally recognized as a permanent type of musical texture, and there is no longer any reason why if it crystallizes into the fugue-form at all it should not adopt the classical rather than the pedagogic type. It is still an unsatisfied wish of accurate musicians that the term fugue should be used to imply rather a certain type of polyphonic texture than the whole form of a composition. The ordinary use of the term implies an adherence to a definite set of rules quite incompatible with the sonata style, and therefore inapplicable to these passages, and at the same time equally devoid of real connexion with the idea of fugue as understood by the great masters of the 16th century who matured it. Counterpoint on a Canto Fermo. The early practice of building polyphonic designs on a voice-part confined to a given plain-song or popular melody furnishes the origin for every contrapuntal principle that is not canonic, and soon develops into a canonic principle in itself. When the canto fermo is in notes of equal length and is sung without intermission, it is of course as rigid a mechanical device as an acrostic. Yet it may have artistic value in furnishing a steady rhythm in contrast to suitable free motion in the other parts. It may or may not appeal to the ear; if not, it at least does no harm, for its restricting influence on the harmony is small if its pace is slower than that of its surroundings. Here the tenor part ought to be sung by a body of voices that can be distinctly heard through the glowing superincumbent harmony; and then the effect of its five steps of sequence in a melodious figure of nine semibreves will reveal itself as the principle which gives the passage consistency of drift and finality of climax. When the end of the narrative is reached, these words fall into their place and are of course taken up in a magnificent climax by the whole chorus. A 16th-century mass, when it is not derived in this way from those secular melodies to which the council of Trent objected, is so closely connected with Gregorian tones, or at least with the themes of some motet appropriate to the holy day for which it was written, that in a Roman Catholic cathedral service the polyphonic music of the best period co-operates with the Gregorian intonations to produce a consistent musical whole with a thematic coherence almost suggestive of Wagnerian Leitmotif. From the use of an old canto fermo to the invention of an original one is obviously a small step; and as there is no limit to the possibilities of varying the canto fermo, both in the part which most emphatically propounds it and in the imitating or contrasted parts, so there is no line of demarcation between the free development of counterpoint on a canto fermo and the general art of combining melodies which gives harmony its deepest expression and musical texture its liveliest action. The influence of this upon instrumental music is as yet helpful only in those new forms which are breaking away from the limits of the sonata style; and it is impossible at present to sift the essential from the unessential in that marvellous compound of canonic device, Wagnerian harmony, original technique and total disregard of every known principle of musical grammar, which renders the work of Richard Strauss the most remarkable musical phenomenon of recent years. All that is certain is that the two elements in which the music of the future will finally place its main organizing principles are not those of instrumentation and external expression, on which popular interest and controversy are at present centred, but rhythmic flow and counterpoint. These have always been the elements which suffered from neglect or anarchy in earlier transition-periods, and they have always been the elements that gave rationality to the new art to which the transitions led.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 2 : Contrapuntal Technique in the Sixteenth Century

*Contrapuntal Technique in the Sixteenth Century* by R. O. Morris *Advanced Ear Training and Sight Singing* by George A. Wedge *Analysis of J. S. Bach's Wohltemperirtes Clavier (48 Preludes and Fugues) Preludes and Fugues Nos. 1 to 24* by Hugo Riemann.

See Article History Counterpoint, art of combining different melodic lines in a musical composition. It is among the characteristic elements of Western musical practice. The word counterpoint is frequently used interchangeably with polyphony. This is not properly correct, since polyphony refers generally to music consisting of two or more distinct melodic lines while counterpoint refers to the compositional technique involved in the handling of these melodic lines. Good counterpoint requires two qualities: Musical theorists have tended to emphasize the vertical aspects of counterpoint, defining the combinations of notes that are consonances and dissonances, and prescribing where consonances and dissonances should occur in the strong and weak beats of musical metre. In contrast, composers, especially the great ones, have shown more interest in the horizontal aspects: The freedoms taken by composers have in turn influenced theorists to revise their laws. The word counterpoint is occasionally used by ethnomusicologists to describe aspects of heterophony – duplication of a basic melodic line, with certain differences of detail or of decoration, by the various performers. This usage is not entirely appropriate, for such instances as the singing of a single melody at parallel intervals e. Finally, contemporary theorists generally use the word counterpoint in a narrow sense for musical styles resembling those of Palestrina or Bach and emphasizing clear melodic relationships e. Counterpoint can be considered more broadly, however, as an essential element in many styles within Western music. Composers in different periods have used counterpoint differently: Counterpoint in the Middle Ages The earliest examples of actual written counterpoint appear in the late 9th-century treatise *Musica enchiriadis*. Such music was called organum, probably because it resembled the sound of contemporary organs. In the early 11th century the teacher and theorist Guido of Arezzo in his *Micrologus* described a variety of organum in which the accompanying or organal voice had become more individualized. In addition to moving parallel to the main voice, it included oblique diverging or converging motion and contrary opposite motion. In this era the organal voice remains melodically awkward and subservient to the chant voice, as though it were composed one note at a time simply to colour or ornament each note of the chant. Early organum is thus not far removed from heterophony. Until the end of the 11th century organum was written entirely in note-against-note style, described, in, as *punctus contra punctum* point against point. In the 12th century true polyphony comes into being; the melodic lines become individualized mostly by being given different rhythms. There emerges a hierarchy between the voice parts. The emphasis is upon the chant voice, which now becomes the lower part. The contrapuntal genius of the Middle Ages realizes itself mostly through the use of rhythmic contrasts between the different voice parts, and such contrasts gradually increase in complexity from c. In his three-part *Alleluia Nativitas*, the voices are in different rhythmic modes, and they are also distinguished by different phrase lengths, consisting of more or fewer repetitions of the rhythmic pattern. During the 13th century such contrasts were carried still further in the motet, a musical form usually in three voice parts, each in a different rhythmic mode. The theorist Franco of Cologne advocated the use of consonance at the beginning of each measure; such consonances usually a chord made up of the unison, fifth, and octave, such as C-G-C served as fixed pillars in terms of which the horizontal extensions of different rhythmic lengths were like soaring arches of sound. The tenor voice part in the motets of the 14th and early 15th centuries was organized by huge rhythmic recurrences known as isorhythm i. During the 14th century, particularly in the works of Guillaume de Machaut, the upper voice part was sometimes displaced by a beat or more in respect to the other parts, giving it further rhythmic independence. In the late 14th century complicated syncopations displaced accents and the simultaneous use of different metres characterized some of the most complex counterpoint in history. The Renaissance If the medieval composer explored mostly the

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

possibilities of rhythmic counterpoint, the Renaissance composer was concerned primarily with melodic relationships between the voice parts. The predominant technique used was that of imitation; i. Imitation had appeared earlier in the Italian caccia and French chace, roundlike vocal forms of the 14th century, and in England in the 13th-century round, *Sumer is icumen in*. These compositions anticipate the Renaissance and also emphasize the rhythmic relationships typical of medieval counterpoint. During the Renaissance the technique of imitation contributed to a new unity between the voices, as opposed to the hierarchy found in medieval counterpoint. Renaissance composers strove also for clear melodic relationships between voices; consequently imitations usually began on the same beat of a measure and were separated in pitch by simple intervals such as the fifth as, C–G or octave as, C–C. The Renaissance theorists, among them Johannes Tinctoris and Gioseffo Zarlino, categorized dissonances according to type and governed each type by definite rhythmic and melodic restrictions. The northern composers in particular showed a penchant for complex melodic relationships. In a canon, one melody is derived from another. It may be identical, as in a round, or it may be given various alterations, as of speed, or metre or omission of certain notes. The most versatile craftsman of the Renaissance was Josquin, whose music displays a continual variety of contrapuntal ingenuities, including melodic imitation. The imitative style came to its fullest flowering in the late 16th century not only in the masses and motets of di Lasso and Palestrina but also in secular songs such as the French chanson and Italian madrigal. It also flourished in instrumental music in such contrapuntal forms as fantasias, canzonas, and ricercari. The Baroque period During the 17th and early 18th centuries the pure linear–i. This latter type was characterized by a freer treatment of dissonances and a richer employment of tone colour. The new liberties with dissonance disturbed the conservative theorists of the time; but they were justified by their proponents on the ground that they allowed a more expressive treatment of the text. Still more distinct was a new use of tone colour. Although the individual melodic lines often resembled those of the Renaissance, they were intensified and made to stand out through differences of scoring or instrumentation. In figured bass compositions in which a keyboard instrument improvised the harmonies over a given bass melody the counterpoint was between the upper melody and the bass line. These stood out clearly from one another because of their differences of instrumental or vocal tone colour. Also significant at this time was the development of concerto-like scoring. In a concerto a soloist or group of instruments is contrasted with the entire orchestra. Hence concerto style emphasized contrasts between the numbers of performers, the high and low registers, and the tone colours of two or more performing groups. This was anticipated in some of the madrigals Italian part-songs of the late Renaissance, especially those of Luca Marenzio and Don Carlo Gesualdo, in which two or three voice parts in a high or low register were immediately answered by parts in a contrasting register. Giovanni Gabrieli of Venice expanded this principle in his *Symphoniae Sacrae* Sacred Symphonies by setting off choirs of voices or instruments, thus achieving a counterpoint of contrasting sonorities. Such concerto-like effects became an essential part of the later madrigals and operas of Claudio Monteverdi. In his madrigal *Lament of the Nymph*, a single soprano voice is pitted against three male voices, and both in turn against an instrumental continuo figured bass played, for example, by cello and harpsichord in the background. This type of counterpoint was ideal for emphasizing dramatic contrasts in the new forms of the opera and the oratorio. In the late Baroque Arcangelo Corelli and Antonio Vivaldi added this style of dramatic contrasts to the purely instrumental contrasts of the concerto. The Baroque concerto culminated in the *Brandenburg Concertos* of J. Bach, which are characterized by a remarkable fusion of contrapuntal lines and instrumental colours. A similar melodic, rather than tone-colour, approach occurs in works such as the *Inventions* and in the canons of the *Musical Offering*. The Classical period The turn from the Baroque to the Classical period in music was marked by the change from a luxuriant polyphonic to a relatively simple homophonic texture–i. Composers of the early Classical period c. Many of the keyboard sonatas of Domenico Scarlatti and Carl Philipp Emanuel Bach, despite a basically homophonic approach, reveal a skillful interplay between the main melody and accompaniment. In the late Classical period c. This counterpoint in turn was tempered by the Classical style and musical forms. For example, although combined

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

melodic lines are heard as counterpoint, together they can also be heard as a series of harmonies. In this way they form unified phrases in the homophonic style. This satisfied demands for symmetrical phrase lengths and clear-cut cadences, or stopping points, necessary to mark the sections of Classical forms such as the sonata. The ensembles of the operas are. And at one point in his Jupiter Symphony five different themes are stated simultaneously, singly, or in combination. Each voice is also governed by an underlying phrase structure applied to all of them, so that the combined parts form unified musical phrases. Beethoven began his career in Vienna under the tutelage of the noted contrapuntal theorist Johann Albrechtsberger, and this, coupled with his admiration for Handel, probably accounts for his lifetime interest in counterpoint. He drew upon counterpoint to create musical intensity, especially in the development section of sonata form the form prominent in Classical symphonies and chamber music, as in the first movement of the Razumovsky Quartet, Opus 59, No. In his late sonatas and quartets, except for obvious fugal works such as the first movement of Opus, or the Great Fugue, Opus, almost every movement shows the interpenetration of the principles of counterpoint, which deals with melodic lines, and tonality, which deals with harmonies. The Romantic period Counterpoint in the 19th century had a retrospective side in addition to a characteristically Romantic style. Richard Wagner admired the counterpoint of Palestrina, and Johannes Brahms revered the Baroque masters. Yet the true bent of Romantic composers was toward combinations of motives small melodic fragments, use of motivic accompaniments against themes, and, later, of the combination of leitmotifs, or motives with significance beyond the music itself. The lieder songs of Franz Schubert were highly innovative because of their motivic accompaniments, which balance in interest the vocal part itself and contrapuntally interact with it. This technique is still more pronounced in the songs of Robert Schumann and Hugo Wolf. It is also the tendency in 19th-century opera. In the later operas of Giuseppe Verdi the voices often have a parlante character imitating speech through music while the orchestra defines the dramatic substance. In Tristan und Isolde Wagner set the leitmotifs in counterpoint against one another. And in the late symphonies of Gustav Mahler there is sometimes a complex of interwoven motives, each of which stands out contrapuntally through its presentation by a solo instrument. In the 20th century Arnold Schoenberg carried this technique further, especially in his tone works, which are based on a tone row, or specific ordering of the 12 notes of the chromatic scale, arranged in such a way as to avoid a sense of tonality. In some tone operas are. The 20th century The 20th century, like the 19th, has had its counterpoint inspired by earlier music. Anton Webern, for example, advocated a return to the forms of counterpoint used by Renaissance composers such as Heinrich Isaac, and in numerous of his own works e. Out of a similar return to Baroque forms came musical works such as the double fugue a fugue based on two themes that forms the second movement of the Symphony of Psalms by Igor Stravinsky. But the use of older musical forms is no more of the essence of 20th-century counterpoint than it was of the 19th. A basic characteristic of 20th-century counterpoint is the separation of the voice parts into isolated entities of sound that are of themselves rather static. This may take the form of polytonality the simultaneous use of two or more keys, using as static entities the notes of each key. It may also take the form of contrast of individual tone colour effects, rather than of melodies, found in much electronic music. This use extends beyond the original definition of counterpoint simply as the combination of melodies. In this particular work each instrument is limited throughout the piece to a few notes assigned to it. Thus each part is absolutely individual and, except for the viola, consists of an ostinato melodic and rhythmic pattern. The coming together of these ostinato patterns at different times and in continually shifting arrangements suggests the effect of a mobile. This approach probably grew directly out of earlier experiments with polytonality, but here tone colours, rather than keys or tones, are differentiated.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 3 : Species counterpoint : melodic inversion or contrary motion

*Excerpt from Contrapuntal Technique in the Sixteenth Century The general scope and purport of this volume is set forth in the opening chapter, and this preface need only concern itself with the textual procedure adopted.*

Notes offset against each other as suspensions ; All the first four species together, as "florid" counterpoint. Concerning the common practice era, alterations to the melodic rules were introduced to enable the function of certain harmonic forms. The combination of these melodies produced the basic harmonic structure; the figured bass. The final must be approached by step. If the final is approached from below, then the leading tone must be raised in a minor key Dorian, Hypodorian, Aeolian, Hypoaeolian , but not in Phrygian or Hypophrygian mode. The ascending minor sixth must be immediately followed by motion downwards. If writing two skips in the same direction"something that must be only rarely done"the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. The three notes should be from the same triad; if this is impossible, they should not outline more than one octave. In general, do not write more than two skips in the same direction. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. There must be a climax or high point in the line countering the cantus firmus. This usually occurs somewhere in the middle of exercise and must occur on a strong beat. An outlining of a seventh is avoided within a single line moving in the same direction. And, in all species, the following rules govern the combination of the parts: The counterpoint must begin and end on a perfect consonance. Perfect consonances must be approached by oblique or contrary motion. Imperfect consonances may be approached by any type of motion. The interval of a tenth should not be exceeded between two adjacent parts unless by necessity. Build from the bass, upward. First species[ edit ] In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. Since all notes in First species counterpoint are whole notes, rhythmic independence is not available. A "skip" is an interval of a third or fourth. See Steps and skips. An interval of a fifth or larger is referred to as a "leap". A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues,[ citation needed ] are as follows. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves: Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep any two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside that range. Avoid having any two parts move in the same direction by skip Attempt to have as much contrary motion as possible. Avoid dissonant intervals between any two parts: In the following example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. Short example of "First Species" counterpoint.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 4 : Sixteenth-Century Counterpoint Guide -Robert Kelley, Ph.D.

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

A biographical sketch appears below. Introduction and major recordings might best be reached via the Renaissance Overview. This is a very preliminary and very cursory discography. It will likely not be completed in any systematic way for months or years. It might not include even all those items for which we have detailed contents it hopefully does, but has not been checked. Discographic material below has been collected to this state primarily by Pierre-F. McComb Biography Josquin Desprez c. The stylistic traits of his music, both in contrapuntal technique and in text-setting, gave the defining direction to the High Renaissance and with it the course of music history as a whole. Not only was Josquin admired by Martin Luther as the greatest of composers, but his music was distributed throughout Europe and especially in Germany for decades after his death. The clear textures and text declamation which Josquin employed set the stage not only for the next developments of technical harmony, but for the clarity and conciseness demanded by the Counter-Reformation of Palestrina et al. What can be stated with some certainty is that legally and culturally, Josquin was French, from somewhere in the region of Picardy. His career was first discernible in Milan, but this fact is now disputed, and indeed under some proposed scenarios the year of his birth may be closer to than the traditional He certainly received relatively early appointments at the French Court and at the Papal Chapel in Rome. Perhaps the decisive appointment is that to Ferrara in , not only for the extravagance of both the setting and his salary, but for the degree of precision with which it is documented. Aside from this event, some of his contemporaries have resumes of similar quality. Although he spent a substantial portion of his career in Italy, Josquin evidently received his training in the Northern Franco-Flemish style before then, perhaps at the feet of Ockeghem. His Italian influence is frequently sought in the increasingly lucid textures he employed, together with his new emphasis on homophony. The lightness and short phrases of Italianate settings were to be balanced against the more melismatic and contrapuntal Northern style, and consequently Josquin perfected the technique of "pervasive imitation" to achieve a contrapuntally-based structure around short motives and interlocking phrases. As a leader in the most fundamental stylistic shift of the High Renaissance, Josquin continued to place music more and more at the service of text. This was accomplished not only by cleaner textures and declamations, but also by early word-painting techniques which would become a staple of the later madrigal schools. Priority was also given to text in larger and more sophisticated ways, letting details of the structure of the poetry dictate elements of the musical progression, a practice which at his best Josquin could perform in particularly unselfconscious and compelling ways. His is a relatively large surviving output for the period and accordingly varied. Among these, such works as Miserere mei, Deus, Stabat Mater dolorosa, and Praeter rerum serium in five, five, and six parts, respectively have become especially popular and important today. Of these, the Missa de beata virgine was by far the most popular in contemporary sources, even if it apparently did not originate as a cycle and is the only Josquin mass cycle with entire movements not in four parts. Also based quite austere on direct plainsong quotation, the Missa Pange lingua is the one securely attributed Josquin mass not to be published by Petrucci, possibly because of its late date. His secular music is accordingly broad in its stylistic range, and it has even been suggested that much of it was intended for instrumental performance. For instance, frottole such as El grillo are no longer regarded as of certain authenticity, casting a different light on some of his secular activity. In addition, various transcriptions exist, as well as authentic works with parts added by other composers. Even many casual listeners today regard him as the greatest composer in Western music, and of course his position with respect to the origin of music printing guarantees that his influence will remain tangible.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 5 : Contrapuntal technique in the sixteenth century (Book, ) [calendrierdelascience.com]

*Contrapuntal technique in the sixteenth century by Morris, R. O., , The Clarendon Press edition, in English.*

A simple fugue has only one subject, and does not utilize invertible counterpoint. Similarly, a triple fugue has three subjects. In other words, the subject and countersubjects must be capable of being played both above and below all the other themes without creating any unacceptable dissonances. During the course of a permutation fugue, it is quite uncommon, actually, for every single possible voice-combination or "permutation" of the themes to be heard. This limitation exists in consequence of sheer proportionality: In consequence, composers exercise editorial judgment as to the most musical of permutations and processes leading thereto. One example of permutation fugue can be seen in the opening chorus of J. Permutation fugues differ from conventional fugue in that there are no connecting episodes, nor statement of the themes in related keys. Invertible counterpoint is essential to permutation fugues but is not found in simple fugues. Often the contrapuntal writing is not strict, and the setting less formal. History[ edit ] Middle Ages and Renaissance[ edit ] The term *fuga* was used as far back as the Middle Ages , but was initially used to refer to any kind of imitative counterpoint, including canons , which are now thought of as distinct from fugues. Fugal writing is found in works such as fantasias , ricercares and canzonas. Gioseffo Zarlino , a composer, author, and theorist in the Renaissance , was one of the first to distinguish between the two types of imitative counterpoint: The Renaissance composer Giovanni Pierluigi da Palestrina ? Baroque era[ edit ] It was in the Baroque period that the writing of fugues became central to composition, in part as a demonstration of compositional expertise. Fugues were incorporated into a variety of musical forms. Keyboard suites from this time often conclude with a fugal gigue. Domenico Scarlatti has only a few fugues among his corpus of over harpsichord sonatas. The French overture featured a quick fugal section after a slow introduction. The second movement of a sonata da chiesa , as written by Arcangelo Corelli and others, was usually fugal. The Baroque period also saw a rise in the importance of music theory. Some fugues during the Baroque period were pieces designed to teach contrapuntal technique to students. Haydn , for example, taught counterpoint from his own summary of Fux and thought of it as the basis for formal structure. Bach is also known for his organ fugues, which are usually preceded by a prelude or toccata. The Art of Fugue, BWV , is a collection of fugues and four canons on a single theme that is gradually transformed as the cycle progresses. Bach also wrote smaller single fugues and put fugal sections or movements into many of his more general works. Bach and through the theorist Friedrich Wilhelm Marpurg " whose Abhandlung von der Fuge "Treatise on the fugue", was largely based on J. Classical era[ edit ] During the Classical era , the fugue was no longer a central or even fully natural mode of musical composition. Haydn[ edit ] Joseph Haydn was the leader of fugal composition and technique in the Classical era. This was a practice that Haydn repeated only once later in his quartet-writing career, with the finale of his String Quartet, Op. However, the major impetus to fugal writing for Mozart was the influence of Baron Gottfried van Swieten in Vienna around Van Swieten, during diplomatic service in Berlin , had taken the opportunity to collect as many manuscripts by Bach and Handel as he could, and he invited Mozart to study his collection and also encouraged him to transcribe various works for other combinations of instruments. In a letter to his sister, dated in Vienna on April 20, , Mozart recognizes that he had not written anything in this form, but moved by the interest of Constance he composed one piece, which is sent with the letter. He begs her sister does not let anybody to see the fugue and manifests the hope to write five more and then present them to Baron van Swieten. Regarding the piece, he said "I have taken particular care to write andante maestoso upon it, so that it should not be played fast " for if a fugue is not played slowly the ear cannot clearly distinguish the new subject as it is introduced and the effect is missed". These included the fugues for String Quartet, K. The parts of the Requiem he completed also contain several fugues most notably the Kyrie, and the three fugues in the Domine Jesu; [53] he also left behind a sketch for an Amen fugue which, some believe[ who? Beethoven[ edit ] Ludwig van Beethoven was familiar with fugal writing from childhood,

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

as an important part of his training was playing from *The Well-Tempered Clavier*. During his early career in Vienna, Beethoven attracted notice for his performance of these fugues. The last movement of his Cello Sonata, Op. According to Charles Rosen, p. A massive, dissonant fugue forms the finale of his String Quartet, Op. Joseph Kerman, p. Listen Romantic era[ edit ] By the beginning of the Romantic era, fugue writing had become specifically attached to the norms and styles of the Baroque. Felix Mendelssohn wrote many fugues inspired by his study of the music of J. Liszt Piano Sonata Fugue subject. Link to passage Giuseppe Verdi included a whimsical example at the end of his opera *Falstaff* and his setting of the Requiem Mass contained two originally three choral fugues. The exposition ends with a chorale, the melody of which is then used as a second fugal exposition at the beginning of the development. The recapitulation features both fugal subjects concurrently. Stravinsky recognized the compositional techniques of Bach, and in the second movement of his *Symphony of Psalms*, he lays out a fugue that is much like that of the Baroque era. Techniques such as stretto, sequencing, and the use of subject incipits are frequently heard in the movement. It expresses the Creation of All Things: Instead, I have sheltered behind the form of the Fugue. Like those great models, this one is an anti-scholastic fugue. At the micro level of the individual lines, and there are dozens and dozens of them in this music In "Fugue for Tinorns" from the Broadway musical *Guys and Dolls*, written by Frank Loesser, the characters Nicely-Nicely, Benny, and Rusty sing simultaneously about hot tips they each have in an upcoming horse race. Discussion[ edit ] Musical form or texture[ edit ] A widespread view of the fugue is that it is not a musical form but rather a technique of composition. Ratz stressed, however, that this is the core, underlying form "Urform" of the fugue, from which individual fugues may deviate. Thus it is to be noted that while certain related keys are more commonly explored in fugal development, the overall structure of a fugue does not limit its harmonic structure. For example, a fugue may not even explore the dominant, one of the most closely related keys to the tonic. This is unlike later forms such as the sonata, which clearly prescribes which keys are explored typically the tonic and dominant in an ABA form. Perceptions and aesthetics[ edit ] Fugue is the most complex of contrapuntal forms. He also points out that fugal writing has its roots in improvisation, and was, during the Renaissance, practiced as an improvisatory art. Writing in, Nicola Vicentino, for example, suggests that: This formulation of the basic rule for fugal improvisation anticipates later sixteenth-century discussions which deal with the improvisational technique at the keyboard more extensively. *Music in Theory and Practice*. Harvard University Press, .

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

Chapter 6 : R. O. Morris: Contrapuntal Technique in the Sixteenth Century (PDF) - ebook download - english

*You can read Contrapuntal Technique in the Sixteenth Century by R O Reginald Owen Morris in our library for absolutely free. Read various fiction books with us in our e-reader.*

It may also refer to a voice or part, and it has sometimes referred to an entire composition. Counterpoint has occupied a prominent position in the history of Western music for more than a thousand years. It has been accommodated to all major stylistic directions, although its manifestation in composition has been more prominent at certain periods than at others. The term polyphony is frequently used synonymously with counterpoint. Counterpoint embraces a variety of procedures, from the regulation of note-against-note writing to complex patterns involving manipulation of musical material through techniques such as imitation, inversion, rhythmic alteration, and invertible counterpoint. Contrapuntal technique may be employed in all or part of a composition, and it may form the principal basis of construction. The latter tendency gave rise to independent compositional forms known by various terms including fugue and canon. The scholarly literature on counterpoint has focused most especially on the periods before , although with considerable attention also on the compositional style of J. With the emergence of harmony as a major field of enquiry and stimulus to creative activity, especially functional harmony of the 18th and 19th centuries, counterpoint appears to have receded somewhat into a self-conscious and at times subsidiary role. The complicated relationship and productive tensions between these two disciplines are particularly evident when the contrapuntal underpinnings of tonally based thematic development are revealed. Counterpoint was reinvigorated in the 20th century and given a prominent role in post-tonal music. This article first presents sections on reference works and terminology followed by a large section on counterpoint pedagogy from the 18th century to the present day. The biggest section deals with studies of counterpoint in historical and theoretical contexts from the Carolingian era onward. A final section considers some concepts of counterpoint in non-Western contexts. To avoid an unwieldy number of entries, emphasis is given to major studies of counterpoint from the last ten to fifteen years, while also including earlier contributions that made significant impact on studies of the topic. Reference Works Coverage of the entire field of counterpoint is found only in major scholarly reference works. Some textbooks, however, cover large portions of the field and these are listed in Modern Textbooks. Edited by Friedrich Blume, â€”, Kassel, Germany: Detailed treatment of the field arranged chronologically with an introductory section discussing the concept and terms for counterpoint. The bibliography is international with particularly good coverage of the early history of counterpoint. Oxford University Press, â€” Included in the bibliography are almost all of the major instruction books of the 19th and 20th centuries. Available online by subscription. Users without a subscription are not able to see the full content on this page. Please subscribe or login. How to Subscribe Oxford Bibliographies Online is available by subscription and perpetual access to institutions. For more information or to contact an Oxford Sales Representative click here.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 7 : Counterpoint | Revolv

*Contrapuntal technique in the sixteenth century* Item Preview [remove-circle](#) [Share](#) or [Embed This Item](#).

Notes offset against each other as suspensions ; All the first four species together, as "florid" counterpoint. Concerning the common practice era, alterations to the melodic rules were introduced to enable the function of certain harmonic forms. The combination of these melodies produced the basic harmonic structure; the figured bass. Considerations for all species The following rules apply to melodic writing in each species, for each part: The final must be approached by step. If the final is approached from below, then the leading tone must be raised in a minor key Dorian, Hypodorian, Aeolian, Hypoaeolian , but not in Phrygian or Hypophrygian mode. The ascending minor sixth must be immediately followed by motion downwards. If writing two skips in the same direction"something that must be only rarely done"the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. The three notes should be from the same triad; if this is impossible, they should not outline more than one octave. In general, do not write more than two skips in the same direction. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. There must be a climax or high point in the line countering the cantus firmus. This usually occurs somewhere in the middle of exercise and must occur on a strong beat. An outlining of a seventh is avoided within a single line moving in the same direction. And, in all species, the following rules govern the combination of the parts: The counterpoint must begin and end on a perfect consonance. Perfect consonances must be approached by oblique or contrary motion. Imperfect consonances may be approached by any type of motion. The interval of a tenth should not be exceeded between two adjacent parts unless by necessity. Build from the bass, upward. First species In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. Since all notes in First species counterpoint are whole notes, rhythmic independence is not available. A "skip" is an interval of a third or fourth. See Steps and skips. An interval of a fifth or larger is referred to as a "leap". A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues, are as follows. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves: Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep any two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside that range. Avoid having any two parts move in the same direction by skip Attempt to have as much contrary motion as possible. Avoid dissonant intervals between any two parts: In the following example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. Additional considerations in second species counterpoint are as follows, and are in addition to the considerations for first species: It is permissible to begin on an upbeat, leaving a half-rest in the added voice. The accented beat must have only consonance perfect or imperfect. The unaccented beat may have dissonance, but only as a passing tone, i. Avoid the interval of the unison except at the beginning or end of the example, except that it may occur on the unaccented portion of the bar. Use caution with successive accented perfect fifths or octaves. They must not be used as part of a sequential pattern. There are three figures to consider: The nota cambiata , double neighbor tones, and double passing tones. The upper and lower tones are prepared on beat 1 and resolved on beat 4. The fifth note or downbeat of the next measure should move by step in the same direction as the last two notes of the double neighbor figure. Lastly a double passing tone allows two dissonant passing tones in a row. The figure would consist of 4 notes moving in the same direction by step. The two notes that allow dissonance would be beat 2 and 3 or 3

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

and 4. The dissonant interval of a fourth would proceed into a diminished fifth and the next note would resolve at the interval of a sixth. A fourth and a diminished fifth. This is an example of a descending double neighbor figure against a cantus firmus. This is an example of an ascending double neighbor figure with an interesting tritone leap at the end against a cantus firmus.

**Fourth species** In fourth species counterpoint, some notes are sustained or suspended in an added part while notes move against them in the given part, often creating a dissonance on the beat, followed by the suspended note then changing and "catching up" to create a subsequent consonance with the note in the given part as it continues to sound. As before, fourth species counterpoint is called expanded when the added-part notes vary in length among themselves. The technique requires chains of notes sustained across the boundaries determined by beat, and so creates syncopation. Also it is important to note that a dissonant interval is allowed on beat 1 because of the syncopation created by the suspension. In the example, the first and second bars are second species, the third bar is third species, the fourth and fifth bars are third and embellished fourth species, and the final bar is first species.

**Imitative counterpoint**, two or more voices enter at different times, and especially when entering each voice repeats some version of the same melodic element. The fantasia, the ricercar, and later, the canon and fugue the contrapuntal form par excellence all feature imitative counterpoint, which also frequently appears in choral works such as motets and madrigals. Imitative counterpoint spawned a number of devices, including:

- Melodic inversion** The inverse of a given fragment of melody is the fragment turned upside down—so if the original fragment has a rising major third interval, the inverted fragment has a falling major or perhaps minor third, etc. Compare, in twelve tone technique, the inversion of the tone row, which is the so-called prime series turned upside down. At least one pair of parts is switched, so that the one that was higher becomes lower. See *Inversion in counterpoint*; it is not a kind of imitation, but a rearrangement of the parts.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 8 : Contrapuntal Consideration of Artistic Counterpoint - calendrierdelascience.com

*Contrapuntal Technique in the Sixteenth Century PDF-ebook in english The general scope and purport of this volume is set forth in the opening chapter, and this preface need only concern itself with the textual procedure adopted.*

The student gradually attains the ability to write free counterpoint that is, less rigorously constrained counterpoint, usually without a cantus firmus according to the rules at the given time. The idea is at least as old as , when Giovanni Maria Lanfranco described a similar concept in his *Scintille di musica*. The late 16th century Venetian theorist Zarlino elaborated on the idea in his influential *Le institutioni harmoniche*, and it was first presented in a codified form in by Lodovico Zacconi in his *Prattica di musica*. Zacconi, unlike later theorists, included a few extra contrapuntal techniques as species, for example invertible counterpoint. By far the most famous pedagogue to use the term, and the one who made it famous, was Johann Fux. In he published *Gradus ad Parnassum*, a work intended to help teach students how to compose, using counterpoint specifically, the contrapuntal style as practiced by Palestrina in the late 16th century as the principal technique. A good example is Luigi Cherubini. Considerations for all species of counterpoint Students of species counterpoint usually practice writing counterpoint in all the modes Ionian, Dorian, Phrygian, Lydian, Mixolydian and Aeolian. The following rules apply to melodic writing in each species, for each part: The final must be approached by step. If the final is approached from below, the leading tone must be raised, except in the case of the Phrygian mode. Thus, in the Dorian mode on D, a C is necessary at the cadence. Permitted melodic intervals are the perfect fourth, fifth, and octave, as well as the major and minor second, major and minor third, and ascending minor sixth. When the ascending minor sixth is used it must be immediately followed by motion downwards. If writing two skips in the same direction something which must be done only rarely the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. The interval of a tritone in three notes is to be avoided for example, an ascending melodic motion F â€” A â€” B natural , as is the interval of a seventh in three notes. And, in all species, the following rules apply concerning the combination of the parts: The counterpoint must begin and end on a perfect consonance. Contrary motion should predominate. The interval of a tenth should not be exceeded between two adjacent parts, unless by necessity. First species In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. The species is said to be expanded if any of the added notes is broken up simply repeated. See Steps and skips. A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues, are as follows. Some are vague, and since good judgement and taste have been regarded by contrapuntists as more important than strict observance of mechanical rules, there are many more cautions than prohibitions. But some are closer to being mandatory, and are accepted by most authorities. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside of that range. Avoid having both parts move in the same direction by skip. Attempt to have as much contrary motion as possible. In the following example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. The species is said to be expanded if one of these two shorter notes differs in length from the other. Additional considerations in second species counterpoint are as follows, and are in addition to the considerations for first species: It is permissible to begin on an upbeat, leaving a half-rest in the added voice. The accented beat must have only consonance perfect or imperfect. The unaccented beat may have

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

dissonance, but only as a passing tone, i. Avoid the interval of the unison except at the beginning or end of the example, except that it may occur on the unaccented portion of the bar. Use caution with successive accented perfect fifths or octaves. They must not be used as part of a sequential pattern. As with second species, it is called expanded if the shorter notes vary in length among themselves. As before, fourth species counterpoint is said to be expanded when the added-part notes vary in length among themselves. The technique requires chains of notes sustained across the boundaries determined by beat, and so creates syncopation. In the example, the first and second bars are second species, the third bar is third species, and the fourth and fifth bars are third and embellished fourth species. This is not true; although much contrapuntal music of the common practice period adheres to the spirit of the rules, and often to the letter of them, the exceptions are many. Contrapuntal derivations Since the Renaissance period in European music, much music which is considered contrapuntal has been written in imitative counterpoint. In imitative counterpoint, two or more voices enter at different times, and especially when entering each voice repeats some version of the same melodic element. The fantasia, the ricercar, and later, the fugue the contrapuntal form par excellence all feature imitative counterpoint, which also frequently appears in choral works such as motets and madrigals. Imitative counterpoint has spawned a number of devices that composers have turned to in order to give their works both mathematical rigor and expressive range. Some of these devices include: The inverse of a given fragment of melody is the fragment turned upside down "so if the original fragment has a rising major third, the inverted fragment has a falling major or perhaps minor third, etc. Compare, in twelve tone technique, the inversion of the tone row, which is the so-called prime series turned upside down. At least one pair of parts is switched, so that the one that was higher becomes lower. See Inversion in counterpoint; it is not a kind of imitation, but a rearrangement of the parts. Retrograde refers to the contrapuntal device whereby notes in an imitative voice sound backwards in relation to their order in the original. Retrograde inversion is where the imitative voice sounds notes both backwards and upside down. Augmentation is when in one of the parts in imitative counterpoint the notes are extended in duration compared to the rate at which they were sounded when introduced. Diminution is when in one of the parts in imitative counterpoint the notes are reduced in duration compared to the rate at which they were sounded when introduced. Seeger was not the first to employ dissonant counterpoint, but was the first to theorize and promote it.

# DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

## Chapter 9 : Counterpoint | music | calendrierdelascience.com

*Contrapuntal procedures from the 16th through the 20th centuries with an emphasis on the music of J.S. Bach and its influence on later composers. Textbook Owen, Harold.*

In each era, contrapuntally organized music writing has been subject to rules, sometimes strict. By definition, chords occur when multiple notes sound simultaneously; however, harmonic, "vertical" features are considered secondary and almost incidental when counterpoint is the predominant textural element. Counterpoint focuses on melodic interaction—only secondarily on the harmonies produced by that interaction. In the words of John Rahn: It is hard to write a beautiful song. It is harder to write several individually beautiful songs that, when sung simultaneously, sound as a more beautiful polyphonic whole. The internal structures that create each of the voices separately must contribute to the emergent structure of the polyphony, which in turn must reinforce and comment on the structures of the individual voices. The way that is accomplished in detail is It is impossible to write simultaneous lines without producing harmony, and impossible to write harmony without linear activity. The composer who chooses to ignore one aspect in favour of the other still must face the fact that the listener cannot simply turn off harmonic or linear hearing at will; thus the composer risks creating annoying distractions unintentionally. Development Counterpoint was elaborated extensively in the Renaissance period, but composers of the Baroque period brought counterpoint to a culmination of sorts, and it may be said that, broadly speaking, harmony then took over as the predominant organizing principle in musical composition. The Baroque composer Johann Sebastian Bach wrote most of his music incorporating counterpoint, and explicitly and systematically explored the full range of contrapuntal possibilities in such works as *The Art of Fugue*. Given the way terminology in music history has evolved, such music created from the Baroque period on is described as contrapuntal, while music from before Baroque times is called polyphonic. Hence, earlier composers such as Guillaume de Machaut and Josquin des Prez are said to have written polyphonic music. Homophony, by contrast with polyphony, features music in which chords or vertical intervals work with a single melody without much consideration of the melodic character of the added accompanying elements, or of their melodic interactions with the melody they accompany. As suggested above, most popular music written today is predominantly homophonic, its composition governed mainly by considerations of chord and harmony; but, while general tendencies can often be fairly strong one way or another, rather than describing a musical work in absolute terms as either polyphonic or homophonic, it is a question of degree. The form or compositional genre known as fugue is perhaps the most complex contrapuntal convention. Other examples include the round familiar in folk traditions and the canon. In musical composition, contrapuntal techniques are important for enabling composers to generate musical ironies that serve not only to intrigue listeners into listening more intently to the spinning out of complexities found within the texture of a polyphonic composition, but also to draw them all the more into hearing the working out of these figures and interactions of musical dialogue. A melodic fragment, heard alone, makes a particular impression; but when the fragment is heard simultaneously with other melodic ideas, or combined in unexpected ways with itself as in a canon or fugue, greater depths of affective meaning are revealed. Through development of a musical idea, the fragments undergo a working out into something musically greater than the sum of the parts, something conceptually more profound than a single pleasing melody. Species counterpoint Species counterpoint is a type of so-called strict counterpoint, developed as a pedagogical tool, in which a student progresses through several "species" of increasing complexity, always working with a very plain given part in the *cantus firmus* Latin for "fixed melody". The student gradually attains the ability to write free counterpoint that is, less rigorously constrained counterpoint, usually without a *cantus firmus* according to the rules at the given time. The late 16th century Venetian theorist Zarlino elaborated on the idea in his influential *Le institutioni harmoniche*, and it was first presented in a codified form in by Lodovico Zacconi in his *Prattica di musica*. Zacconi, unlike later theorists, included a

## DOWNLOAD PDF CONTRAPUNTAL TECHNIQUE IN THE SIXTEENTH CENTURY

few extra contrapuntal techniques as species, for example invertible counterpoint. By far the most famous pedagogue to use the term, and the one who made it famous, was Johann Joseph Fux. In he published *Gradus ad Parnassum Steps to Parnassus* , a work intended to help teach students how to compose, using counterpointâ€”specifically, the contrapuntal style as practised by Palestrina in the late 16th centuryâ€”as the principal technique. Note against note; Four extended by others to include three, or six, etc. A good example is Luigi Cherubini. The following rules apply to melodic writing in each species, for each part: The final must be approached by step. If the final is approached from below, the leading tone must be raised, except in the case of the Phrygian mode. Permitted melodic intervals are the perfect fourth, fifth, and octave, as well as the major and minor second, major and minor third, and ascending minor sixth. When the ascending minor sixth is used it must be immediately followed by motion downwards. If writing two skips in the same directionâ€”something which must be done only rarelyâ€”the second must be smaller than the first, and the interval between the first and the third note may not be dissonant. If writing a skip in one direction, it is best to proceed after the skip with motion in the other direction. The interval of a tritone in three notes is to be avoided for example, an ascending melodic motion F - A - B natural , as is the interval of a seventh in three notes. And, in all species, the following rules apply concerning the combination of the parts: The counterpoint must begin and end on a perfect consonance. Perfect consonances must be approached by oblique or contrary motion Imperfect consonances may be approached by any type of motion The interval of a tenth should not be exceeded between two adjacent parts, unless by necessity. Build from the bass, upward. Finally, in species counterpoint it is important to remember that the interval of the perfect fourth is usually considered a dissonance. First species In first species counterpoint, each note in every added part parts being also referred to as lines or voices sounds against one note in the cantus firmus. Notes in all parts are sounded simultaneously, and move against each other simultaneously. The species is said to be expanded if any of the added notes are broken up simply repeated. In the present context, a "step" is a melodic interval of a half or whole step. A "skip" is an interval of a third or fourth. See Steps and skips. An interval of a fifth or larger is referred to as a "leap". A few further rules given by Fux, by study of the Palestrina style, and usually given in the works of later counterpoint pedagogues, are as follows. Some are vague, and since good judgement and taste have been regarded by contrapuntists as more important than strict observance of mechanical rules, there are many more cautions than prohibitions. But some are closer to being mandatory, and are accepted by most authorities. Begin and end on either the unison, octave, or fifth, unless the added part is underneath, in which case begin and end only on unison or octave. Use no unisons except at the beginning or end. Avoid parallel fifths or octaves between any two parts; and avoid "hidden" parallel fifths or octaves: Avoid moving in parallel fourths. In practice Palestrina and others frequently allowed themselves such progressions, especially if they do not involve the lowest of the parts. Avoid moving in parallel thirds or sixths for very long. Attempt to keep any two adjacent parts within a tenth of each other, unless an exceptionally pleasing line can be written by moving outside of that range. Avoid having any two parts move in the same direction by skip. Attempt to have as much contrary motion as possible. Avoid dissonant intervals between any two parts: In the following example in two parts, the cantus firmus is the lower part. The same cantus firmus is used for later examples also. Each is in the Dorian mode. Short example of "First Species" counterpoint.